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ARTIST-AUTHORS.

SECOND (AND LAST) ARTICLE.

ANOTHER name, less known, perhaps, to American readers, is that of Alfred Crowquill, an author whose work was very popular at one time in England. Alfred Henry Forrester (Crowquill was, of course, only a pen-name) began his literary career at the age of fifteen, by a swarm of papers, short sketches, and poems contributed to the various periodicals of that day. Five years later, the desire to illustrate his writings himself led him to take up the study of drawing. After this, his services as an artist were as much in demand as was his literary work; and his pencil was frequently employed in illustrating the works of other authors. Wm. Schwenck Gilbert, the librettist of most of Arthur Sullivan's operettas, is a clever "comic artist." The humorous, grotesque little sketches and tail-pieces in his "Bab Ballads" are perhaps as good as anything he has done in that line. Hon. Hugh Rowley, the inveterate punster, turns out similar work, but has little of that talent for humorous design that characterizes the sketches of "Bab."

An exceedingly clever artist, who later in life became famous also as a writer, was Wm. Henry Bartlett. He illustrated a large number of works, and subsequently travelled extensively in the East. The result of these travels was a series of volumes in the production of which he handled pen and brush with equal facility. Among

them are "Walks about Jerusalem," "Forty Days in the Desert," "The Nile-Boat; or, Glimpses of Egypt," "Gleanings on the Overland Route," "Footsteps of Our Lord and His Apostles in Syria, Greece, and Italy," and "Pictures from Sicily." Edward Lear, the landscape-painter, was, like Bartlett, a traveller, and wrote several volumes on Corsica, Calabria, etc., illustrated with his own landscape-drawings. Another artist, Philip Gilbert Hamerton, is better known to fame as an author than as a painter. Several of his numerous works are enriched by his illustrations. The same is to be said of John Ruskin; nor must we forget here Frederick Wm. Fairholt, the "literary man, artist, and archæologist," who employed his talents to good effect in the production of several interesting works.

Two or three painters in England within recent years have gained more or less distinction as poets. Prominent among these is Dante Gabriel Rossetti (who died in 1882), whose "Blessed Damozel" has been published here with illustrations by an American artist.

That I have not mentioned William Blake may surprise the reader; but that strange genius can hardly be dismissed with a few sentences, and for a longer disquisition this is not the place.

On the other side of the Channel, where, as in this country, versatility is

a characteristic of the people, artist-authors are found in plenty. None, probably, is better known than Henri Bonaventure Monnier, whose "Scènes Populaires" gained such popularity. He won distinction as a clever writer and talented artist, but, not content, he aspired also to success on the stage, and made his début as a comedian in 1831. And we are told that he "showed as much humor and originality on the boards as he did with crayon and pen in hand." Léonce Petit, another French caricaturist, who was connected for many years with the *Journal Amusant*, is the author of several humorous works. Still another, the well-known André Gill, though eminently successful as a caricaturist, was filled with a burning desire to excel as a dramatist and painter. To his failure to succeed in those lines must be attributed in a great measure his insanity. And that prince of French pictorial satirists, Gavarni, is said to have devoted much attention, in the later years of his life, to mathematics, on which subject he wrote several articles. Then there was Adolphe Desbarolles, the painter, who was known as an author chiefly by his works on palmistry. "The Two Artists in Spain" and "An Artist's Travels in Switzerland" are also from his pen. Two others of prominence are Alfred Stevens (a Belgian) and Thomas Couture. It is notable that the latter, in his *Méthode et Entretiens d'Atelier*, advises artists to write, and denounces the "professional critic" in the strongest terms, while he himself is singularly unjust in some of his criticisms on his contemporaries. One who must not be

omitted in this list is Victor Hugo, who possessed considerable artistic talent. Théophile Gautier, in one of his books, has a long article on the paintings and drawings executed by Hugo. A limited edition of "The Toilers of the Sea" was printed at one time, illustrated with sixty-four compositions by the author: the work is now a rarity.

Among the Germans we do not find so long a list. These thorough, conscientious Teutons usually give their whole attention to one art, and strive to excel in that only, so that, no doubt, there is much undeveloped talent here, and we do not find many notable names. There are some, however, and the peculiarity is that they are, as a rule, not authors who draw, but artists who write. Of these, Guido Hammer is the cleverest. He became popular through his sketches of German forest-life ("Wild-, Wald- und Waidmannsbilder") in the *Gartenlaube*. To the same journal Herbert König contributed various illustrated articles, and Hermann Lüders, the well-known illustrator, has given us some interesting sketches of Parisian life in *Ueber Land und Meer*. Arthur Fitger is equally celebrated as dramatist and painter, and Anton von Werner has written a volume of reminiscences of Joseph Viktor von Scheffel, whose works he has illustrated. And Scheffel himself, by the way, studied painting at first, but found his proper sphere later, in authorship. It is worthy of mention, too, that Goethe, who was a lover of the arts, and a writer on æsthetics, wielded the pencil with no mean ability.

As to the other European countries,

hardly a name of prominence occurs to me, unless I go back to the old masters of Italy, of whom Salvator Rosa was especially distinguished for his versatility. I can think of but one name of note at the present time,—that of Russia's original genius, Basil Vereschagin, with whom I will close. He made his bow to the public as an author in 1886, with his "Sketches of Travel in India" and "Sketches and Reminiscences." The works are richly illustrated, principally by reproductions of some of his best-known paintings, notably the famous battle-pieces of the Turko-Russian war, and the architectural studies in Central Asia and India.

Various causes, foremost among which are the great improvements in the methods of reproducing drawings, have brought about a large increase in the number of artist-authors before the public; and the time may yet come, so ardently wished for by Henry Blackburn, when artistic training will be a qualification required even of the reporter on the daily press. But, as mediocre versatility seems to me an abomination, I have tried to name only those that could claim attention on the score of evident proficiency in both arts.

FRANK LINSTOW WHITE.

A QUERY.

A SUMMER cloud slow-sailing past the sun;
A bird-song broken ere 'tis well begun;
The golden light upon the waving grain;
The bird beginning o'er his half-sung strain;
The dazzling sky, with sunset flames aglow;
The ocean tides in ceaseless ebb and flow;
A woodland flower's wondrous blossoming;
The moon, the stars, the pulsing life of Spring—
All these my soul with strange deep longings fill,
And wake a spirit I can never still,—
That looks within, without, beneath, above,
Forever pleading, "Tell me, what is Love?"

MILDRED A. W. DORSEY.

